1:Franken et al M, G-5 (ca. 1913-1958) 1960
OF7 Balinese OF7



year. The offering festivity is celebrated in the household temple. A long flexible bamboo pole with offerings hanging from it is placed beside the portal of the house. The bamboo is called *penjor* and the offerings *sampean*. Beside it there is a *bale* for other offerings, with a carpet, sometimes yards long, woven out of yellow coconut and green sugar-palm leaves in lovely patterns. The offerings for the *butas* are placed on the ground beside it.[24]

In southern Bali such a *penjor*-with-carpet is erected every year, but in northern Bali only when Galungan falls during the waxing moon, and particularly at full moon. Such a Galungan is called *nadi*, *nyit*, or *ngĕdat*, the other sort is called *mati* or *raksasa*. Besides this celebration at the household temple, the chapel for the cremated dead, the women also take offerings to the graveyard for members of the family who have not yet been cremated. In Singaraja the anniversary of the village temple falls on the next day (Thursday-Umanis). On Saturday-Pon comes Pĕmaridan Guru (16), the removal of the last offerings.

In the following week there is a series of holidays which together are called Kuningan. On Sunday-Wage comes Ulihan Jawa (17), and on Monday-Klion Ulihan Bali (18), the return of the spirits of the ancestors to heaven: this day is also called Soma Pĕmachĕkan Agung. On Wednesday-Paing Wisnu is worshipped (19): among the offerings are scented flowers presented to an offering column called *paibon* in the gardens. Friday-Wage is called Pĕnampahan Kuningan (20). On this day no offerings are made, but the spirit is purified by meditation. Saturday-Klion is Kuningan Day itself (21), which is also a *tumpĕk* day. Offerings are again made in the compound and at the graveyard, with yellow rice (*nasi kuning*) as one of the necessary ingredients. The conclusion of this series of festivities, and at the same time the beginning of a new period, is Sunday-Umanis of Langkir, which is inaccurately called Manis Kuningan (22); the anniversary of the Singaraja temple of the dead falls on this day.

What is the significance of this series of festivals? Mention has already been made of the coming to earth of the spirits from the nether world, the *butas* (Sanskrit *bhūta*) and *kalas* (Sanskrit *kāla*).

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

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Ready for the fight; the loser

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

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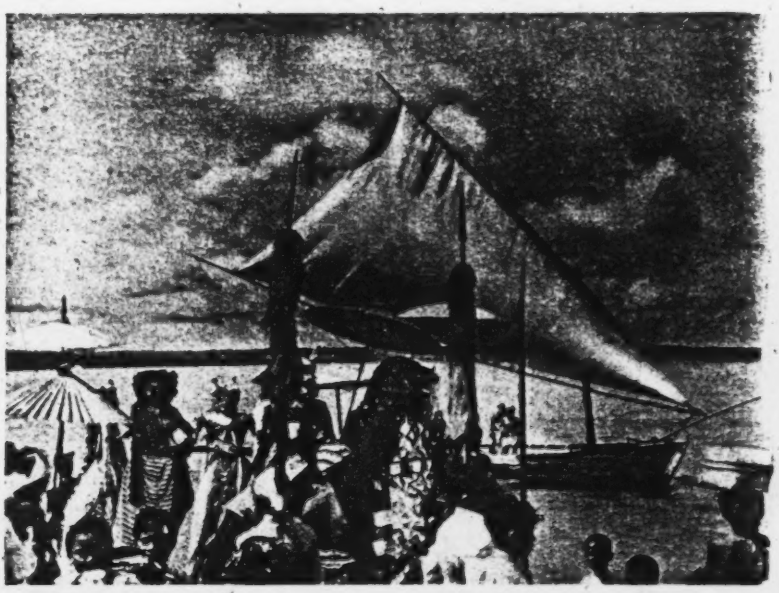

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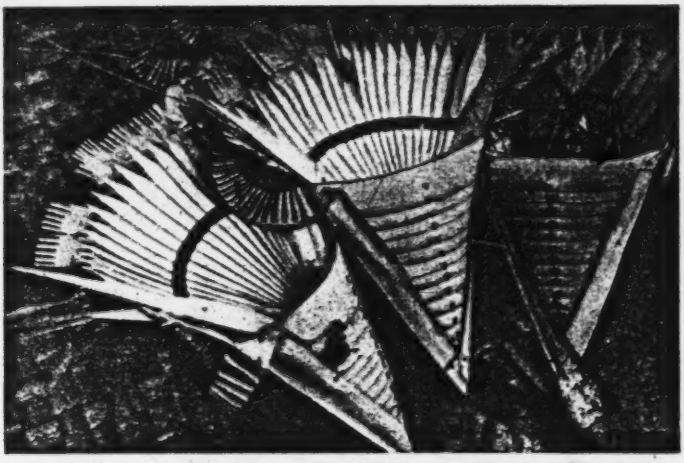

The puppets of the barong landong land at the island of Sakenan to perform in the coral temple

Palm-leaf offerings shaped like boat-sails

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

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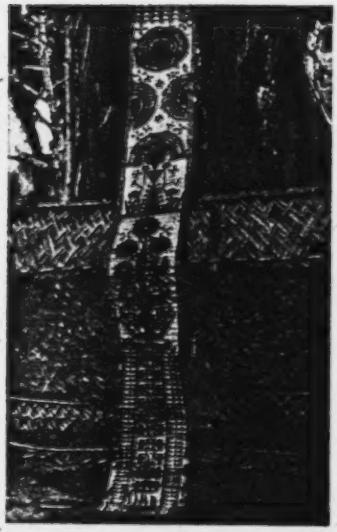

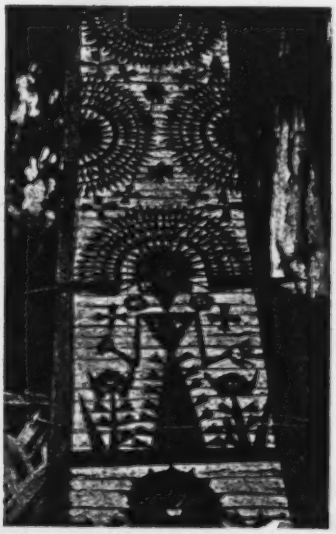

[291]

A *lamak*, a strip of palm-leaves designed for temple decoration; a detail of the same. BELOW, a shrine decorated for a temple feast

[P. 406 ( XXXVIII )]

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

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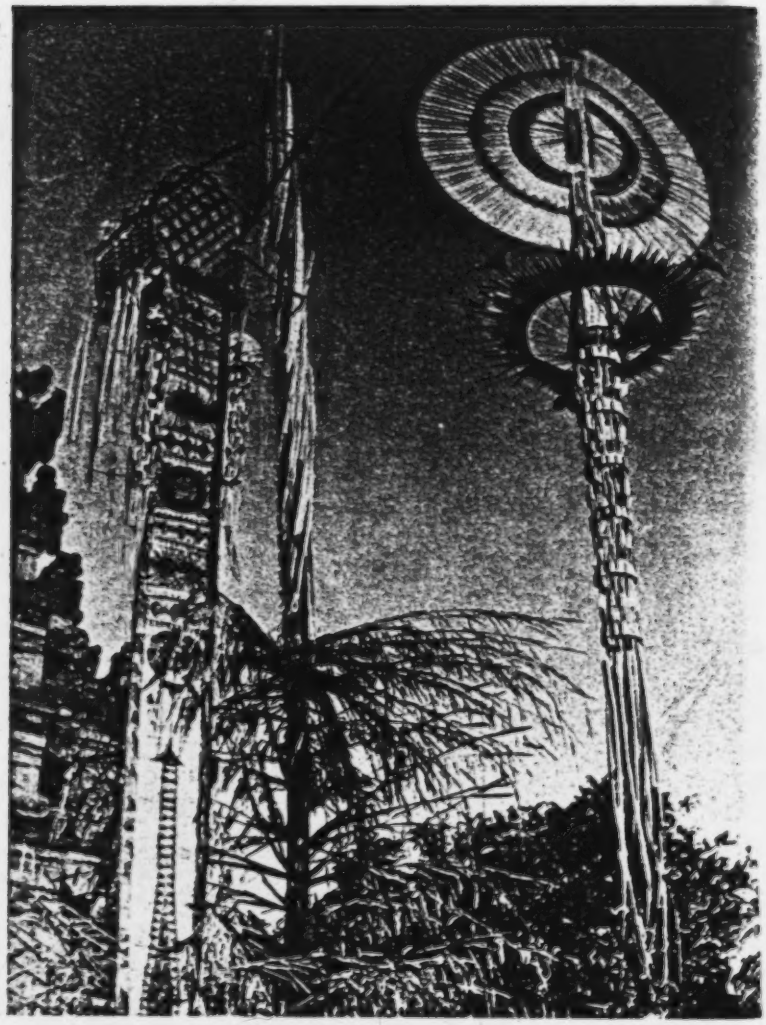

An exceptionally fine *lamak* and a tall *penyor*, a tall bamboo pole hung with lacy ornaments of palm-leaf decorating the entrance to a temple

[P. 406 (XXXX)]

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

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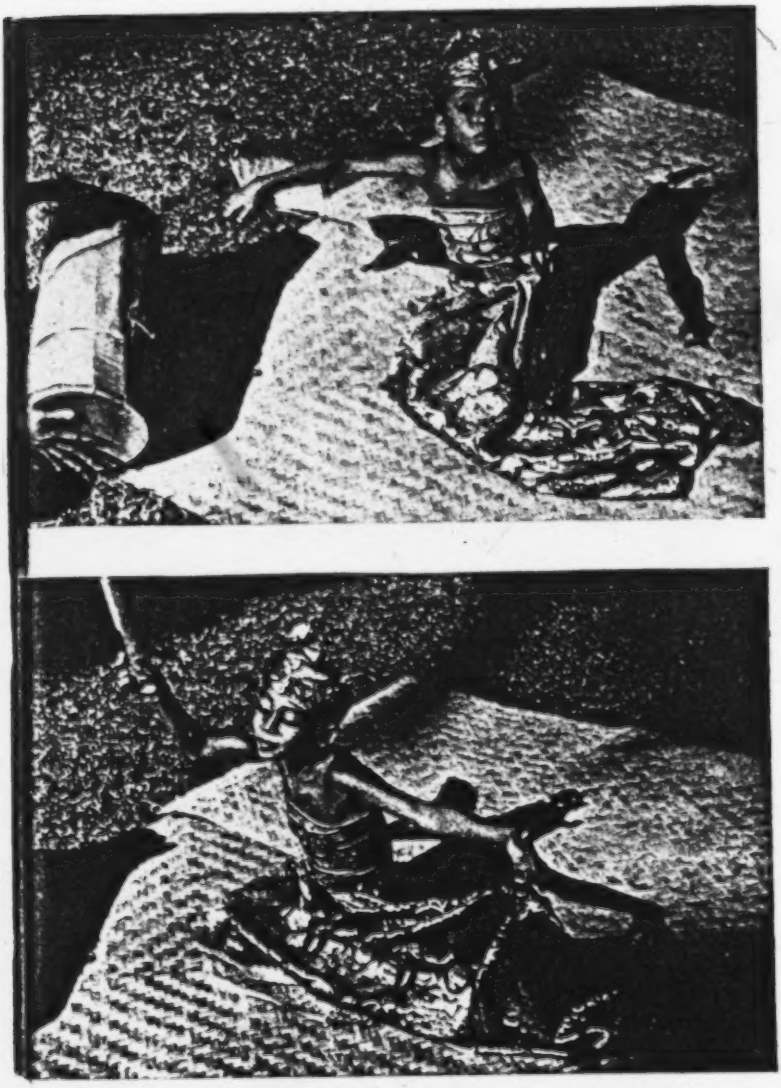
[534]



Before he was ten years old, Sampéh was already adept in the difficult and sophisticated kebiyar

[P. 406 (LV)]

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

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The barong's followers are about to enter into the trance

5: Belo E-5 (1931-1934)1935 OF7 Bali OF7



On the twelfth day after the birth of the twins the ceremony *nyambutin* was celebrated in the *kubu*. After *nyambutin* in Sukawanã the usual child and his parents are sufficiently purified to be allowed to enter the temples. Although for the family of I Lèwèr there still remained thirty days of exile, during which they might not even enter the village, much less the temples, still these small offerings had to be made according to custom.

During the last days the men of the village were busy at the *kubu* cutting trees into blocks for the chopping of the meat offerings, weaving rough trays of split bamboo, preparing skewers and sharpening knives for the feast. It is a part of the custom that the villagers must not only contribute to the offerings but lend their indispensable aid in the making of them, for it is an array such as no single family could prepare alone. In return they are treated to a feast at the expense of the father of the twins. In the houses of I Lèwèr's erstwhile neighbors the materials were collected. Each man sent his share, according to his means. If a rich man should send a poor contribution, he would be too ashamed! The women cooked the rice and formed it into little cones, and into cakes of varied shapes and colors, and of sugar and riceflour they made still other dainties for the gods and for the demons. They wove plates of palm-leaf, and decorative fanshaped, circular, and trailing *sampéans* as top-pieces for the offerings, all of the young yellow leaf cut with a knife in strong simple design. The part of the men is the killing and preparation of the animal offerings. On the day before the ceremony they killed the water-buffalo, skinned it, and cut and cooked the meat in various ways. The next morning the calf, pig, goat, goose, ducks, chickens, and the three-colored dog ('red', black and white) were killed and made ready. At eleven o'clock in the morning I Lèwèr's neighbors were still busy finishing the last dozens of palm-leaf decorations necessary for the offerings. When all was done the splendid array was laid out upon the bare ground where I Lèwèr's house had stood, and they were enough to completely

8:Hooykaas E-5 (ca. 1959) 1961 OF7 Bali OF7



*783 Mostly it is only the *lis isuh-isuh* or *lis tĕgtĕg* that is used for sprinkling
778 the holy water, but occasionally a second *lis* is also used. Although serving the same function as the *lis isuh-isuh*, this second *lis* is of a completely different form and is designated by another name. It is the *lis sanjata* formed from the symbols of the *nawa sanga* the 'weapons' or emblems of the gods.

In addition, there is the *pĕbuhu* [2], a *lis isuh-isuh* in miniature, but comprising only certain of the features of the *lis isuh-isuh* [3]. The *(pe)buhu* is included amongst the *ètèh-ètèh padudusan*, ritual objects on the high platform from which the *padanda* (Brahman priest) officiates.

*Structure of the lis isuh-isuh*

*783 Some forty odd features are incorporated in the design of the *lis*, some
778 being forms cut out of palm leaf, others being woven or plaited from palm leaf strips. To watch the making of a *lis* is to witness a wonder of
532 artistic skill. The fact that almost all the offerings are designated by terms
285 that are etymologically old led Goris to conclude that this art was an indigenous cultural element of great antiquity [4]. In general I find it possible to agree with that opinion, although this art would have been also applied to the making of offerings which expressed concepts absorbed from alien culture patterns. The symbols of the *nawa sanga* are an eloquent
[177] example of the absorption of external cultural influences. It is sometimes possible to trace a Hindu influence even where a purely Balinese term is used to designate an offering. This point must not be overlooked. It is significant that the *tukang bantĕn*, the woman who prepares the offerings, is usually the daughter of a Brahman priest. If this was the custom in past centuries it is obvious how new motifs could have been introduced into the traditional art of making offerings.

The actual making of the offerings was demonstrated to me by a *pĕdanda's* daughter, who had learnt the art from her mother, an ordained
[463] priestess, and who earns her livelihood as *tukang bantĕn* at temple festivals and ceremonies in the houses of the nobility.

To cut out the required shapes from the young palm leaf she used a large kitchen knife, each movement of the knife being away from her. The leaves fashioned to represent limbs were also partly plaited into the required forms.

The drawings accompanying this article were made by Ida Bagus Anom, a professional artist at Ubud and a Brahman by birth but not ordained, from parts of the *lis* prepared by his sister-in-law who is also a Brahman.

[2] Cf. Swellengrebel, op cit.

[3] These components are *lawat bwah* (13), *lawat nyuh* (14), *lilit linting* (1[illegible]), *jahan sasapi* (19), and *sapuh* (23), the *sapuh* being duplicated.

[4] R. Goris and P. L. Dronkers, *Bali*, published by the Government of the Republic of Indonesia, Jakarta, 1953?

8:Hooykaas E-5 (ca. 1959) 1961 OF7 Bali OF7



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The procedure she followed in fashioning these parts was slightly different from that followed by my informant.

1 *tangkur* breast bone, to which
2 *iga* ribs, are attached with a section of the central fibre of a palm leaf. This *tangkur-iga*, which is itself an independent offering made both as a dough-cake and as a terracotta modelling, occurs also amongst the *ɨtèh-ɨtèh pududusan*, the ritual objects discussed in the second section of this article. Both the dough-cake and the terracotta modelling must derive their significance from the *lis*. An illustration of the dough-cake *tangkur-iga* is given by Swellengrebel [5].
3 *basang uvayah* old belly, less rigidly plaited than
4 *basang nguda* young belly, of which the zigzag pattern is more pointed.
5 *pungsèd* navel, represented by five folds in the leaf. The *basang uvayah*, *basang nguda* and *pungsèd* are attached to each other at the base in the same way as the *tangkur-iga*.
6 *ati* liver, an elaborately cut out design.

7 *bulungkun* loins, represented by a cluster of four loops (not shown in illustration).
8 *jajaringan* omentum (not always included; not illustrated).
9 *tangan* two arms, plaited in a realistic form.
10 *entud* two knees, plaited and creased in the middle.
11 *tulang giling* spine, plaited in a simple symmetric pattern.
12 *tenggik* neck, simply a cut strip of leaf.
13 *lawat buah* 'shadow of the fruit' (betel nut), on the one side, and
14 *lawat nyuh* 'shadow of the coconut' on the other side of the
15 *lilit linting* rigid, symmetrically plaited form.

The *lilit linting* warrants some comment. There are various offerings designated by this name. It is possible that the term means 'tightly entwined or embraced'. The terracotta *lilit linting* included amongst the *ɨtèh-ɨtèh pududusan* is of particular interest. This terracotta *lilit linting* recalls the Siwa-Sakti symbol discussed at length by Avalon in his 'Serpent Power' [6], the snake Kundalini twined around Siwa's *linggo*. But instead of the prescribed three-and-a-half coils of the Tantric symbol, the 'snake' of the *lilit linting* – if indeed it is a snake – makes only three or less. It is certainly not impossible that the Tantric symbol has been preserved in the *lilit linting* although in the sacred *lontar* texts the concept of Kundalini as a snake has apparently been lost. This symbolism is only becoming known again – and then only

[5] Cf. Swellengrebel, op. cit. Pl. VIII.
[6] A. Avalon, *The Serpent Power*; 8th edition, Madras, 1953.

1 [See pp. 43 – 47. – Analyst]

8:Hooykaas E-5 (ca. 1959) 1961 OF7 Ball OF7



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to the few students of the *lontars* in the towns through contemporary theosophic writings.[7]

There are two reasons, apart from its striking resemblance to the Indian *yantra*, for considering the *lilit linting* as a Siwa-Sakti motif.

Firstly, as a component of the *lis*, the *lilit linting* is in the lower part of the body of the holy water sprinkler.

The second reason is that the earthenware object is sometimes used by the market women 'to awaken the desire of the buyers'. Perhaps Kundalini is playing here her old rôle.

16 *inèb* midriff; the word *inèb* means door; the word *pintu* was also given as the designation of the midriff of the *lis*; the illustration brings to mind the divided temple gate known as *chandi bintar*, and it is hardly surprising to find this part of the *lis* referred to by Swellengrebel op. cit., as *marga* (way, roadway).

17 *tangga mènèk* This 'ascending stairway' and the following

18 *tangga tuhun* 'descending stairway' are distinguishable the one from the other by the respective up and downward direction of the points cut of the leaf. It is evident that the *tangga mènèk* and *tangga tuhun* constitute a most important element of the *lis* in view of the fact that the same feature is also included in the *(pè)buhu*, the simplified *lis*, and in view of the special references in the *mantras* to the stairways, in certain *mantras* described as silver and golden.

19 *jahan* ladder, also designated as *jahan sasapi*, this name denoting the small figure of a swallow *(sasapi)* cut out in the leaf.

These foregoing elements of the *lis* are those which can be considered as integral with the *basang* (belly) of the *lis*. Strictly speaking, the arms should not be included in this group, but they are technically in the same category, being made also from one single leaf. Frequently the arms are omitted from the *lis*.

The following elements (20–32) are distinct from the foregoing in that each is made from three leaves and each has on the upper part a face (*mamata*, having eyes) above which the strips of leaf the actual sprinkler - form, as it were, the headdress.

(The features listed under Nos 16–19 are transitional elements as they are also *mamata*).

For the making of those features of the *lis* fashioned from three leaves – the young coconut palm leaves being about a yard long with a strong central fibre along which the two halves form an angle of 120° the procedure is to attach the leaves to each other with the centre fibres touching so that there is an identical pattern on three sides.

[7] A Balinese friend gave me as a parting gift a book that I had seen in a book shop in Denpasar, *Kundalini yoga*, by Swami Sivananda, translated (into Indonesian) by Kwee Liong Tian) Malang, no date.

[See P.P. 48–49 for illustrations — ANALYST.]

8:Hooykaas E-5 (ca. 1959) 1961 OF7 Bali OF7



20 *balung* bones, a complicated, cut out design in which various elements can be distinguished, notably
*uwat* muscles, indicated by parallel slits in the leaf;
*balung ĕmpat* four bones;
*balung bolong* bones with holes, vertebrae.

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These twenty components make up the anthropomorphic aspect of the *lis*. Next come those components representing, for the most part, trees to which is ascribed the power of warding off evil. The leaves of these trees are also encountered in offerings associated with other purificatory ceremonies.

[782]

21 *anchak* representing a tree of which the leaves may only be used in offerings to the Sun God. These offerings are placed on the *palinggihan dèwa dèwi*, the 'seat' to which the Sun God and his *sakti* are invited to descend.

[776]

22 *bingin* an elaborately cut out pattern representing the '*waringin*' tree and comprising
*sasapi* swallow,
*don* leaves,
*woh* fruit,
*sungging* hanging branch roots.

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The *waringin* is generally regarded as the most sacred of trees. The previously mentioned offerings made in terracotta and in dough include a *bingin* with a bird figure decorating the top. The offerings made in terracotta, palm leaf, and dough have an identical significance.

23 *sapuh* broom.

24 *pandĕlak sĕnjata* 'protection against weapons', the character of this element being emphasized by the sharp points around the bottom and the top.

25 *kayu tulak* } artistically designed patterns representing types of
26 *kayu sĕsih* } fern.

These two elements also occur as finely cut leaves amongst the subsidiary offerings accompanying the *lis*.

27 *ambĕngan alang-alang* leaves.

28 *padang lĕpas* grass stalks.

In his description of Balinese rites Van Eerde[8] reports the custom of burying in the soil or stone foundation of the household shrines an earthenware pot in which is placed a miniature silver or gold casket *(chachupu)* containing five metal plates inscribed with mystic letters *(pripih)*, manifestations of the gods *(nga sang kawitan)* the pripih being enclosed in a wrapping of 9 *alang-alang* leaves *(munchuk*

[8] J. C. van Eerde, '*Hindu-Javaansche en Balische Eeredienst*', Bijdragen tot de Taal-, Land- en Volkenkunde van Nederlandsch-Indie, LXV, pp. 16–17, The Hague, 1911.

8:Hooykaas E-5 (ca. 1959) 1961 OF7 Bali OF7



*ambèngan*). 7 grass stalks *(munchuk pudang lipas)*. 7 tufts of cotton from the *rèmbiga* plant *(kapuk minduri)* bound round with the white-black-red thread of the gods *(bènang tri datu)*.

29 *kukurungan* cage, in which the offering maker places a *kukur*, the figure of a dove. Sometimes this cage is not made and then the dove is placed in the *lis*.

30 *tulung* a pattern of three, four or five equally spaced rings of leaves, one on top of the other. I was unable to establish the meaning of the word *tulung*.

31 *lad sumbah* This component could be called an adoration symbol. The meaning of the word *lad* is here not understandable. The figure is an intricately cut out pattern comprising
*tlapakan* footsole,
*kuku* nails,
*batis* foot,
*lad* ? and
*sumbah* posture of obeisance, the *sumbah* being expressed by a leaf so folded as to suggest hands placed together before the face.

32 *kuku n kambing* goat's hoof. As a component of the *lis asah-asah* it is made from a whole *busung*; as a component of the *lis sanjata* it is made from strips of leaf folded into a pentagonal shape about one inch thick (not illustrated).

It need hardly be pointed out that from village to village there are endless variations on the same basic pattern.

These 32 components, topped by the finely cut strips of palm leaf constitute the *lis* as a holy water sprinkler. The only addition required is two Chinese coins, designated as *buah* (fruit) which are tied on to it.

The *lis* must now be completed as an offering. The nimble fingers of the offering maker begin weaving the *tipats* in which the glutinous rice is cooked and kept when prepared. These are called

33 *tipat tulud* named by analogy with the *tulud*, an oblong piece of wood with a handle attached that is used for sweeping away refuse. This form is also employed for the similarly named offering made of dough, in both instances to symbolize the banishment of the forces of evil. In some villages a tuft of the 'hair' of the *lis* is placed in the *tipat tulud* after the ceremonial cutting of the hair. In other villages food is placed in this *tipat*. Both the *tipat tulud* and the *tipat punuh* are cut open during the ceremony of the consecration of the *lis* preceding the actual sprinkling of the holy water with the *lis*. This ceremony will be described later.

34 *tipat punuh* navel *tipat*, round shaped.

Next the components forming the belly are bound together and then those components which are *mamata* (with a face). The thick bundle

8:Hooykaas E-5 (ca. 1959) 1961 OF7 Bali OF7



formed by these 34 components is bound together with new strips of palm leaf after the

35 *tatakan* pedestal has been attached.

These additional strips of palm leaf represent items of apparel and are designated as

36 *kambĕn bĕtĕn* undergarment
37 *kambĕn di awak* outer garment (not shown in the illustration)
38 *sabuk* waistband plaited in a simple pattern (not shown in the illustration)
39 *chĕrik* breast covering, cut out of leaf and sometimes duplicated.

The fashioning of the clothing allows full scope for the imagination of the offering maker who will sometimes encircle the *lis* with a leaf from which a hole is cut out, named

40 *jit* (bottom).

It is obvious that the *lis* is regarded as a deity or as the seat of a deity from the fact that, after binding all the components together and after arranging the 'hair' and finally tying a strip of leaf around the entire figure, the offering maker cuts out

41 *sasab* face, a *chili*-shaped offering* (not shown in the illustration).
42 *dingding* ? together with
43 *payung* parasol,
which are 'stitched' on to the top of the *lis*, and then goes on to weave
44 *balé gading* a white or gold-coloured pavilion — for as a deity the *lis* must have a fitting residence — which is also called *timpal lis*, companion of the *lis*.

The *balé gading* is encountered in numerous Balinese rituals. At a teeth-filing ceremony it is placed on the platform where the operation is carried out. The youths and girls whose teeth are to be filed first make a *sĕmbah* before the *balé gading* — for 'Kumara and Kumari and the *widiadaris*' as it was explained to me.

During the celebration of the *galungan* festival, the *pènyor*, the decorated bamboo poles erected on such occasions, have at the top a *balé gading* from which hangs a *lamak*, a woven panel. The *pènyor* is the standard symbol for Gunung Agung, Great Mountain, and is usually decorated with rice ears and a coconut. The *lamak* is invariably embellished with a *chili* design, the symbol of the Rice Goddess, and often with patterns based on a mountain motif. I consider the *lamak* to be a female symbol constituting a counterpart to the *pènyor* as the male symbol. Together the

* Miguel Covarrubias, *Island of Bali*, Alfred Knopf, New York, 1937, repeatedly reprinted.

8: Hooykaas E-5 (ca. 1959) 1961 OF7 Bali OF7



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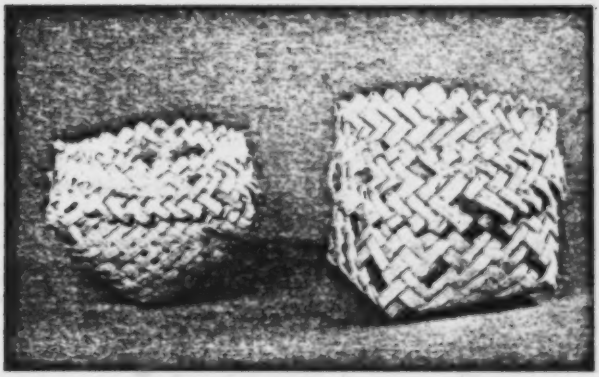

6. *kusikusan* 7. *sok· suda-mala*

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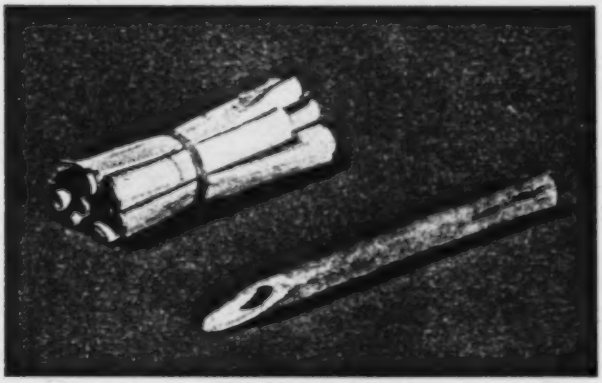

8. *sèmprong* (below)

8: Hooykaas E-5 (ca. 1959) 1961 OF7 Bali OF7



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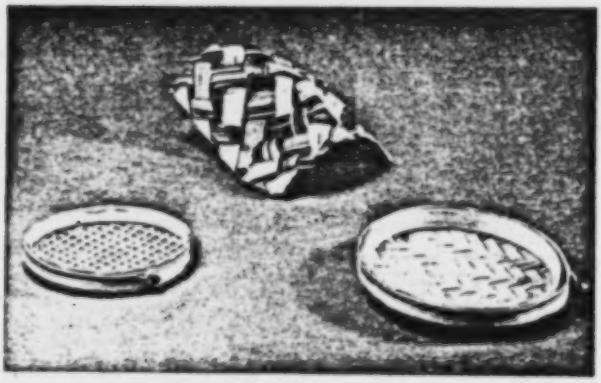

9. *sidi* 10. *tikēh* 11. *ngyu*

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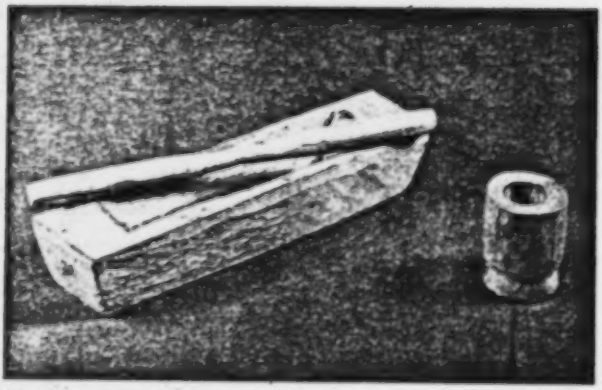


12. *lèeung* 13. *luhu* 14. *kètung*

Borneo OD1
Celebes OG1

Java OE1
Madura OE6
Bali OF7
Lombok OF12
Sumatra OD1

[481 cont.]

I 285 and so bamboo is found as the plaiting material practically everywhere. If bamboo is scarce and rattan abundant, then it is primarily the latter material that is used for plaiting. Where both are not very plentiful, but palm leaves or rushes are available, then these materials are more commonly used; thus, in every L Bl M J 285 area one or another material predominates, but this does not alter the fact that practically everywhere plaiting is done with various materials.

Bamboo is used primarily on Java and Madura, Bali and Br S J 285 Lombok. Rattan is used more in the Outer Provinces; on Borneo it is the plaiting material par excellence. Pandan is used chiefly on Java and Sumatra; on the latter island, as well as on Borneo, mangkoewang, makoewang, or bengkoewang (Pandanus atrocarpus Griff.) is used to a great extent. Palm leaves, especially of the S J C 285 lontar palm, is the chief material used on Celebes and the more easterly islands. [482] Rushes in central Java and Sumatra; the leaf of the coconut and areng palm for basketwork, mats, and the walls of houses; plant stalks, fibers, and ribs and horsehair both on southern Celebes and elsewhere; gold and silver thread in various areas; indeed, anything that meets the primary requirements of lightness, flexibility, and pliancy that plaiting material must have can serve the purpose.

I 285 Thus, there is no lack of material for the male plaiter (mostly for the coarser work) or the female plaiter (for finer work). Nature also supplies a wealth of whatever coloring material is required. [Illustration appears here.] The importation I [286] of aniline dyes which need only be mixed with water has led to deterioration in this respect, too, although not to the same extent as elsewhere. Natural dyes are freely available everywhere and in large quantities, and they provide a better, more lasting, and less glaring tint.

Dyeing the plaited work, however, is not at all necessary to achieve beautiful results. A number of variations in the manner of plaiting gives handsome effects in itself, even when the natural light coloring is retained.

Bali OF7
Lombok OF12
Malays AN5
Borneo OC1
Java OE1

I 285 322 [485 cont.]

The dyeing of the strips to be plaited, which for colored plaited work is nearly always done beforehand, is also part of the preparatory work.

L B [285 322] The coloring is limited to the outer skin in the case of bamboo and rattan, whether this is done, as on Bali and Lombok, by smearing it with distemper and then covering it with a layer of getah, plant sap, or, as on Borneo and elsewhere, with dragon's blood (from Daemonorops draco Bl.) which penetrates the material even less, but gives a warm red color. The use of yellow dye on Lombok and blackening bamboo or rattan either with soot or by holding it above a smoky floating wick, after which the color is fixed by means of one or another of the local fruit-juices, are also very simple. In addition to these very primitive methods of coloring, there is the dyeing of the material by boiling it in a mixture of water and all kinds of vegetable dyes, red, black, brown, yellow, blue, green, and purple, after which the color is usually fixed by mud-baths; alum is also used as a fixative, for instance, in the Riau Archipelago, where, in addition to sapan-wood, it is used to color the pandan strips red. Boiling in aniline dyes has also found acceptance and is successful provided that good quality dyes are used.

M [285 322]

The fingers are used primarily in plaiting and are very suitable because of their suppleness and delicacy. There are also very simple implements for use where the material is too fine for the fingers. In this case a plaiting hook for drawing the strips through the work is the primary tool; this plaiting hook has various forms.

I Br J 285 [413] In southeastern Borneo a plaiting bench is used, an oblong [486] rectangular table like a bench, with various associated instruments, which is used chiefly for making rattan mats. On Bagelan and among the Dajak [Dyak] weaving boards are used. Among the latter they are made and decorated by the boys to give to the girls as presents.

There is a plaiting board used in the plaiting of hats, in which a round hole is cut out to hold the crown of the hat. We shall only give a broad description of the plaiting technique because it is practically the same everywhere and because of space considerations. [Illustration appears here.]

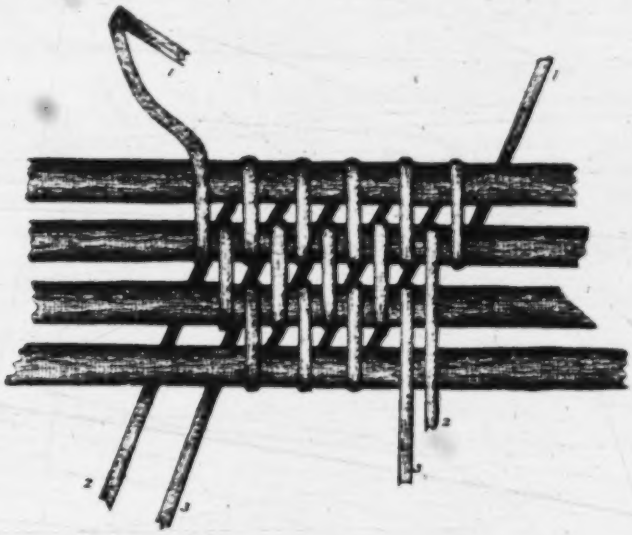
1:Alkema & Bezemer--543 E-4, 5 (no date)1927 OBlIndonesia OB1

Timor OF20 Bali OF7● Radjang-Lampong OD12
Lombok OF12 Minangkabau OD10
Celebes OC1 Borneo OC1
Moluccas OH1 Malays AN5

I 285 [488]

MR Br Mn R 285 "Here sturdy and stout bamboo plaited work, simple black and white, from Bengkoeloe and Lampongs, and beside it the delicate open-work mats of the Pandang Highlands. Colorful prayer-mats worked like carpets from the Anambas Islands. Sober, but decorative rattan mats from Borneo, besides extremely fine bamboo plaited work, rich in ornament, simple in its dark red and natural color. From Bali and Lombok

Bl L ● 285



I [285]

Simple Twining
Photo. Jasper -- Mas Pirngadie

MK C 285 the dignified boxes in [illustration appears here] traditional black, red, yellow, aristocratic beside the humble Sasak work. On Celebes an abundance of variegated aniline dyes skillfully combined with the old art of the golden-yellow orchid stems and native colors. In the Moluccas the fine mats, typically

T 285 orange-red, black, and natural colors; in the Timor Archipelago the smart, colorful decorations of gila (1) [489] plaited work,

1. Gila plaited work is plaiting in three or more directions.

[Text continues on p. 545].

Timor OF20 Makassar OG6 Atjehnese OD4
Toradja OG11 Batak OD5
Borneo OC1 Minangkabau OD10
Ceram OH9 Redjang-Lampong OD12
Sumba OF17 Java OE1
New Guinea OJ1 Bali OF7

I
352
352 [493 cont.]
265 Bawéan, Bangka, Riau, Bali, Lombok, Madura, Borneo, and
J some islands in the Moluccas). The mats to sleep and sit on
R and the prayer mats (the latter, of course, only in the Moham-
Bt medan areas) all show a rich diversity in form and color as well
Mn as in pattern. Magnificent specimens are to be found every-
A
353 where in Atjeh, the Batak lands, the Padang Highlands,
285 Bengkoelen, and the Lampoengs. Java, too, has its mats, but
in comparison with those of the areas named above they are
modest and cannot be compared with those from Sumatra.

I Interesting boxes in trawangan work are found in the
R
415 Lampoengs and Bengkoelen. On Borneo and Sumatra there is
285 an abundance of all kinds of beautiful things.

Mk Java and Bali also have an abundance of utilitarian arti-
J cles, but not much of it is decorative. The basketry of
Bl
285 Singaparna has deteriorated rather than improved. The ringed
plaiting of southern Celebes is something else again; Singaparna
is satisfied with black and white, but the Buginese prefer to use
all kinds of aniline dyes.

Tm Timor has its own rich variety of colors and forms, espe-
285 cially in the Portuguese part, which are hardly surpassed by
southern Celebes.

I The Manufacture of Clothing from Pounded Tree-bark
287 (foeja). A home industry that is rapidly disappearing and is
N still found among only a few peoples is the making of clothing
S
C from pounded tree-bark. It is still found where weaving is
Tm unknown, but it is unlikely that it will continue there much
Br longer.
Tr
[287] It reached its greatest development among the peoples of
central Celebes, the Toradja; it is also found among some
Dajak [Dyak] tribes, [494] on Ceram, in a part of the Timor
Archipelago, in western Sumba, and among some Papuan
tribes. The following articles of clothing used by these peo-
ples are made of it: jackets, sarongs, headcloths, bags,
betel pouches, and loincloths. As in every branch of indus-
try, here, too, one finds the desire for beautification